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*Empirical Truths  
and  
Critical Fictions*

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LOCKE, WORDSWORTH,  
KANT, FREUD

Cathy Caruth



Caruth

*Empirical Truths and Critical Fictions*

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# Empirical Truths And Critical Fictions

**Peter Walmsley**





## **Empirical Truths And Critical Fictions:**

**Empirical Truths and Critical Fictions** Cathy Caruth, 2009-08-24 In the prevailing account of English empiricism Locke conceived of self understanding as a matter of mere observation bound closely to the laws of physical perception English Romantic poets and German critical philosophers challenged Locke's conception arguing that it failed to account adequately for the power of thought to turn upon itself to detach itself from the laws of the physical world Cathy Caruth reinterprets questions at the heart of empiricism by treating Locke's text not simply as philosophical doctrine but also as a narrative in which experience plays an unexpected and uncanny role Rediscovering traces and transformations of this narrative in Wordsworth Kant and Freud Caruth argues that these authors must not be read only as rejecting or overcoming empirical doctrine but also as reencountering in their own narratives the complex and difficult relation between language and experience Beginning her inquiry with the moment of empirical self reflection in Locke's Essay Concerning Human Understanding when a mad mother mourns her dead child Caruth asks what it means that empiricism represents itself as an act of mourning and explores why scenes of mourning reappear in later texts such as Wordsworth's Prelude Kant's Metaphysical Foundations of Natural Science and Prolegomena to Any Future Metaphysics and Freud's Civilization From these readings Caruth traces a recurring narrative of radical loss and the continual displacement of the object or the agent of loss In Locke it is the mother who mourns her dead child while in Wordsworth it is the child who mourns the dead mother In Kant the father murders the son while in Freud the sons murder the father As she traces this pattern Caruth shows that the conceptual claims of each text to move beyond empiricism are implicit claims to move beyond reference Yet the narrative of death in each text she argues leaves a referential residue that cannot be reclaimed by empirical or conceptual logic Caruth thus reveals in each of these authors a tension between the abstraction of a conceptual language freed from reference and the compelling referential resistance of particular stories to abstraction

*Reproducing Enlightenment: Paradoxes in the Life of the Body Politic* Diana K. Reese, 2010-01-13 Written at the crossroads of aesthetics and politics *Reproducing Enlightenment* Paradoxes of the Body Politic interrogates the abstraction of the bearer of rights in Enlightenment thought by exploring contradictions between reproductive labor and political representation in the ideal of democratic citizenship Drawing parallels between new definitions of biological form in Kant's Critique of Judgment and his popular writings on Enlightenment Reese's study reveals connections between naturalist inquiry and the political category of self evidence around the turn of the 19th century Pursuing this connection into Weimar Classical era aesthetics Reese's scholarship sets the backdrop against which she proposes to read the formal literary innovations of Mary Shelley and Heinrich von Kleist The careful comparison of textual compositions by Shelley and Kleist shows how these two authors refuse organicist metaphor and excavate the paradoxes of Enlightenment attempts to theorize the equality of a disembodied subject *Reproducing Enlightenment* traces two anti classical poetics that arc beyond the concept of juridical and biological self evidence to touch



the dialectics and dilemmas of recognition at the foundation of social being      *Figures of Memory* Zsolt Komaromy, 2011-04-01

*Figures of Memory* From the Muses to Eighteenth Century British Aesthetics affects a rapprochement between memory studies and eighteenth century British aesthetics It argues that the assessment of memory in the history of aesthetics and criticism has been determined by the ideological import of the creative imagination based on the dichotomies of imitative versus creative or reproductive versus productive mental and artistic procedures The legacy of such an opposition can still be felt in the way the literary relevance of memory is based on either viewing it as a representational reproductive imitative power that is a counter term to the creative sense of the imagination or as a constructive productive creative power that is assimilated by the creative imagination The notion of memory however harbors problems that unsettle such dichotomies This book does the timely work of employing insights offered by memory studies in reconsidering memory in the history of aesthetics it suggests that memory's literary relevance is explained precisely by the problems that make it resistant to the reproductive productive opposition These problems are explored through various figures representing senses of memory such as the Muses or metaphors for memory in philosophical and critical discourse Tracing figures of memory from the Muses through Plato and Descartes to works by Pope Addison Gerard and Kames Komaromy reveals an undercurrent of thought in eighteenth century British aesthetics that questions memory's nominal opposition to the imagination and that exploits memory's simultaneously reproductive and constructive nature in the emerging theory of the imagination By thus claiming that the tradition of memory's literary relevance is not marginalized but in fact perpetuated in eighteenth century British critical thought *Figures of Memory* gives a powerful new perspective on the history of memory in aesthetics and criticism A theoretical work with claims for historical generalization *Figures of Memory* will appeal to those interested in the history of aesthetics and criticism in memory studies in literary theory to students of literature and memory of literature and psychology and to scholars of the eighteenth century with theoretical interests

*Locke's Essay and the Rhetoric of Science* Peter Walmsley, 2003 This book shows how in his enormously influential *Essay concerning Human Understanding* 1689 John Locke embraces the new rhetoric of seventeenth century natural philosophy adopting the strategies of his scientific contemporaries to create a highly original natural history of the human mind With the help of Locke's notebooks letters and journals Peter Walmsley reconstructs Locke's scientific career including his early work with the chemist Robert Boyle and the physician Thomas Sydenham He also shows how the *Essay* embodies in its form and language many of the preoccupations of the science of its day from the emerging discourses of experimentation and empirical taxonomy to developments in embryology and the history of trades The result is a new reading of Locke one that shows both his brilliance as a writer and his originality in turning to science to effect a radical reinvention of the study of the mind

*The Gulag in Writings of Aleksandr Solzhenitsyn and Varlam Shalamov*, 2021-08-16 Alexander Solzhenitsyn and Varlam Shalamov are two of the best known Gulag writers After a short period of personal acquaintance their lives and views



on literature took different paths Solzhenitsyn did not see a literary program in Shalamov's works which he describes as a result of exhaustion after years of hard labour in the camp By understanding the text as a result Solzhenitsyn critically touched on a concept of evidence which Shalamov several times emphasized as important to his own works According to Shalamov instead of the text being a re presentation it should be an extract from or substitute for the real or the factual by which his Gulag experience became present once again Concepts such as document thing and fact became important for Shalamov's self identification as a modernist At the same time Solzhenitsyn viewing his own task as one of restoring historical experiences of the Russian people and trying to explain the slow course of history and what sort of one it has been assumed the dual role of writer and historian which inevitably raises the question of what characterizes the borders between fact and fiction in his works It also raises question about dichotomies of historical and fictional truth Contributors Andrea Gullotta Fabian Heffermehl Luba Jurgenson Irina Karlsohn Josefina Lundblad Janji Elena Mikhailik Michael A Nicholson Irina Sandomirskaja Ulrich Schmid Franziska Thun Hohenstein Leona Toker **The Future of Memory** Richard Crownshaw, Jane Kilby, Antony Rowland, 2010-11-01 Memory studies has become a rapidly growing area of scholarly as well as public interest This volume brings together world experts to explore the current critical trends in this new academic field It embraces work on diverse but interconnected phenomena such as twenty first century museums shocking memorials in present day Rwanda and the firsthand testimony of the victims of genocidal conflicts The collection engages with pressing real world issues such as the furor around the recent 9 11 memorial and what we really mean when we talk about trauma

**Sweet Science** Amanda Jo Goldstein, 2017-07-10 Today we do not expect poems to carry scientifically valid information But it was not always so In Sweet Science Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry Goldstein puts apparently literary projects such as William Blake's poetry of embryogenesis Goethe's journals On Morphology and Percy Shelley's poetry of life back into conversation with the openly poetic life sciences of Erasmus Darwin J G Herder Jean Baptiste Lamarck and tienne Geoffroy Saint Hilaire Such poetic sciences Goldstein argues share in reviving Lucretius's De rerum natura to advance a view of biological life as neither self organized nor autonomous but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form They summon De rerum natura for a logic of life resistant to the vitalist stress on self authorizing power and to make a monumental case for poetry's role in the perception and communication of empirical realities The first dedicated study of this mortal and materialist dimension of Romantic biopoetics Sweet Science opens a through line between Enlightenment materialisms of nature and Marx's coming historical materialism Romanticism Cynthia Chase, 2014-09-25 The essays in this volume have all been carefully chosen by Cynthia Chase to exemplify the most important strands in contemporary critical thought on Romantic literature in particular the best of recent feminist deconstructive and new historicist writing They include contributions from



critics such as Paul de Man Mary Jacobus Marjorie Levinson and Jerome Christensen The collection with its substantial introduction and judicious selection of key work explains the significance of recent critical debate by relating it to fundamental critical questions that define Romanticism Through the course of their analyses the essays offer answers to perhaps the most essential question posed by the Romantic period what is the role of language in history *Performativity and Performance* Andrew Parker,Eve Kosofsky Sedgwick,2013-11-05 From the age of Aristotle to the age of AIDS writers thinkers performers and activists have wrestled with what performance is all about At the same moment performativity a new concept in language theory has become a ubiquitous term in literary studies This volume grapples with the nature of these two key terms whose traces can be found everywhere in the theatre in the streets in philosophy in questions of race and gender and in the sentences we speak The Juridical Unconscious Shoshana Felman,2002-11-30 This book offers an account of the surprising interaction between trauma and justice Moving from texts by Arendt Benjamin Freud Zola and Tolstoy to the Dreyfus and Nuremberg trials and the trials of O J Simpson and Adolf Eichmann Felman argues that the adjudication of collective traumas in the 20th century transformed both culture and law Deconstruction Christopher Norris,2002-05-23 Deconstruction Theory and Practice has been acclaimed as by far the most readable concise and authoritative guide to this topic Without oversimplifying or glossing over the challenges Norris makes deconstruction more accessible to the reader The volume focuses on the works of Jacques Derrida which caused this seismic shift in critical thought as well as the work of North American critics Paul de Man Geoffrey Hartman J Hillis Miller and Harold Bloom In this third revised edition Norris builds on his 1991 Afterword with an entirely new Postscript reflecting upon recent critical debate The Postscript includes an extensive list of recommended reading complementing what was already one of the most useful bibliographies available Novel Minds R. Tierney-Hynes,2015-12-11 Eighteenth century philosophy owes much to the early novel Using the figure of the romance reader this book tells a new story of eighteenth century reading The impressionable mind and mutable identity of the romance reader haunt eighteenth century definitions of the self and the seductions of fiction insist on making an appearance in philosophy **Romantic Poems, Poets, and Narrators** Joseph C. Sitterson,2000 Students of Blake Coleridge Wordsworth and Keats should appreciate these readings of the major romantic poems The book presents a guide to the various and complex discourses formalist psychanalytic deconstructive and new historicist in which these poems have been reviewed *A Neutral Being Between the Sexes* Kathleen Nulton Kemmerer,1998 By contrast in the eighteenth and early nineteenth centuries many women intellectuals who were familiar with Johnson s works considered him a champion of women an able defender in the ongoing debate about female nature and ability that had been going on since the middle ages the querelle des femmes *Born Yesterday* Stephanie Insley Hershinow,2020-08-04 The early novel was not the coming of age story we know today eighteenth century adolescent protagonists remained in a constant state of arrested development never truly maturing Between the emergence of the



realist novel in the early eighteenth century and the novel's subsequent alignment with self-improvement a century later lies a significant moment when novelistic characters were unlikely to mature in any meaningful way. That adolescent protagonists poised on the cusp of adulthood resisted a headlong tumble into maturity through the workings of plot reveals a curious literary and philosophical counter tradition in the history of the novel. Stephanie Insley Hershinow's *Born Yesterday* shows how the archetype of the early realist novice reveals literary character tout court. Through new readings of canonical novels by Samuel Richardson, Henry Fielding, Horace Walpole, Ann Radcliffe, Frances Burney, and Jane Austen, Hershinow severs the too easy tie between novelistic form and character formation, a conflation she argues of *Bild* with *Bildung*. A pop culture infused epilogue illustrates the influence of the eighteenth century novice as embodied by Austen's *Emma* in the 1995 film *Clueless* as well as in dystopian YA works like *The Hunger Games*. Drawing on bold close readings, *Born Yesterday* alters the landscape of literary historical eighteenth century studies and challenges some of novel theory's most well worn assumptions.

**Accident** Ross Hamilton, 2010-10 An accidental glance at a newspaper notice causes Rousseau to collapse under the force of a vision. A car accidentally hits Giacometti and he experiences an epiphany. Darwin introduces accident to the basic process of life and Freud looks to accident as the expression of unconscious desire. *Accident*, Ross Hamilton claims, is the force that makes

**Songs of Experience** Martin Jay, 2005-01-10 Martin Jay is one of the most influential intellectual historians in contemporary America and here he shows once again a willingness to tackle the big issues in the Western cultural tradition. A remarkable history of ideas about the nature of human experience. Lloyd Kramer, author of *Threshold of a New World*, A magisterial study of one of the most elusive, contested, and pervasively important concepts of the Western philosophical tradition. Ranging from epistemology and aesthetics to the philosophy of history, religion, and politics, *Songs of Experience* brilliantly traces the major lines of theory and debate. Insightful, rich, and masterfully narrated, Jay's book sings with that well tempered voice of erudition, synthetic intelligence, and generous grace that has become his enviable trademark. Richard Shusterman, author of *Pragmatist Aesthetics*, This illuminating provocative volume consolidates Martin Jay's standing as our leading modern intellectual historian. Ranging sure footedly from ancient to postmodern discourse, Jay offers finely balanced readings of thinkers who have wrestled with the elusive concept of experience. Because Jay respects and presents so clearly and sympathetically positions different from his own, *Songs of Experience* gives readers the resources necessary to embrace or resist his own bold interpretations of philosophers from Kant and Burke through Dilthey and Dewey to Foucault and Rorty. This book will prove as indispensable to intellectual historians as the idea of experience itself. James T. Kloppenberg, author of *The Virtues of Liberalism*. [Locke, Literary Criticism, and Philosophy](#) William Walker, 1994-12 Bridges the gap between philosophical and literary critical discussions of Locke's *Essay concerning Human Understanding*. [Phantom Formations](#) Marc Redfield, 2018-03-15 Marc Redfield maintains that the literary genre of the *Bildungsroman* brings into sharp focus the contradictions of aesthetics and also that aesthetics exemplifies what is called ideology. He combines a wide ranging account



of the history and theory of aesthetics with close readings of novels by Goethe George Eliot and Gustave Flaubert For Redfield these fictions of character formation demonstrate the paradoxical relation between aesthetics and literature the notion of the Bildungsroman may be expanded to apply to any text that can be figured as a subject producing itself in history which is to say any text whatsoever At the same time the category may be contracted to include only a handful of novels or even none at all a paradox that has led critics to denigrate the Bildungsroman as a phantom genre     **Questionable**  
**Charity** William M. Morgan, 2004 A fascinating reevaluation of U S literary realism during the Gilded Age



## Whispering the Secrets of Language: An Mental Journey through **Empirical Truths And Critical Fictions**

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### **Table of Contents Empirical Truths And Critical Fictions**

1. Understanding the eBook Empirical Truths And Critical Fictions
  - The Rise of Digital Reading Empirical Truths And Critical Fictions
  - Advantages of eBooks Over Traditional Books
2. Identifying Empirical Truths And Critical Fictions
  - Exploring Different Genres
  - Considering Fiction vs. Non-Fiction
  - Determining Your Reading Goals
3. Choosing the Right eBook Platform
  - Popular eBook Platforms
  - Features to Look for in an Empirical Truths And Critical Fictions
  - User-Friendly Interface
4. Exploring eBook Recommendations from Empirical Truths And Critical Fictions



- Personalized Recommendations
  - Empirical Truths And Critical Fictions User Reviews and Ratings
  - Empirical Truths And Critical Fictions and Bestseller Lists
5. Accessing Empirical Truths And Critical Fictions Free and Paid eBooks
    - Empirical Truths And Critical Fictions Public Domain eBooks
    - Empirical Truths And Critical Fictions eBook Subscription Services
    - Empirical Truths And Critical Fictions Budget-Friendly Options
  6. Navigating Empirical Truths And Critical Fictions eBook Formats
    - ePub, PDF, MOBI, and More
    - Empirical Truths And Critical Fictions Compatibility with Devices
    - Empirical Truths And Critical Fictions Enhanced eBook Features
  7. Enhancing Your Reading Experience
    - Adjustable Fonts and Text Sizes of Empirical Truths And Critical Fictions
    - Highlighting and Note-Taking Empirical Truths And Critical Fictions
    - Interactive Elements Empirical Truths And Critical Fictions
  8. Staying Engaged with Empirical Truths And Critical Fictions
    - Joining Online Reading Communities
    - Participating in Virtual Book Clubs
    - Following Authors and Publishers Empirical Truths And Critical Fictions
  9. Balancing eBooks and Physical Books Empirical Truths And Critical Fictions
    - Benefits of a Digital Library
    - Creating a Diverse Reading Collection Empirical Truths And Critical Fictions
  10. Overcoming Reading Challenges
    - Dealing with Digital Eye Strain
    - Minimizing Distractions
    - Managing Screen Time
  11. Cultivating a Reading Routine Empirical Truths And Critical Fictions
    - Setting Reading Goals Empirical Truths And Critical Fictions
    - Carving Out Dedicated Reading Time
  12. Sourcing Reliable Information of Empirical Truths And Critical Fictions



- Fact-Checking eBook Content of Empirical Truths And Critical Fictions
  - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
  - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
  - Interactive and Gamified eBooks

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